



ALBUM REVIEW

Straight outta Oxnard

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Anderson Paak's latest album "Oxnard" goes off on a tangent in comparison to his previous albums. Oxnard is more than just an album though, it is a musical endeavour that dives into a universe so different from contemporary hip-hop that it feels refreshing.

Anderson Paak showcases his ability as both a music producer and lyricist, taking listeners on a journey filled with funk and groove. While the presence of Dr. Dre on the album as executive producer is definitely a factor that adds to the overall brilliance of the project, the core of the album is still a testament to Paak's own musical skills.

While more mainstream hip-hop albums aim for chart topping hits which will eventually end up becoming club staples, Oxnard shrugs off any notion of wanting the same. From start to finish, each track on the record is as far off from mainstream that even people who complain about "being born in the wrong generation" would love it. At the same time, it presents itself as an album that soothes the ears of anyone listening.

The opening track, *The Chase* feat. *Kadhja Bonet*, starts off with Bonet's beautiful voice singing the soft and melodic intro followed shortly by some of the smoothest jazz flutes you'll ever hear. As you start to question exactly what kind of song this is, you're greeted to the sound of a quintessential classic rock guitar and drums combo that are swiftly accompanied by Paak's verses.

Following this the second track, *Headlow* feat. *Norelle*, slows the pace and sounds more like a simple summer track you'd listen to when you're out on a drive with your girlfriend. Immediately after, *Tints* feat.

Kendrick Lamar comes on and immediately brings back the funky groove. Lamar's verse on the song is as quintessentially Kendrick Lamar as it can get, which, while in contrast with the track, blends in really well thanks to the quality of production.

Mansa Musa feat. *Dr. Dre and Cocoa Sarai* brings Dre back to the front line, where he raps about how he is tired of mainstream mumble rap and is waiting for it to become irrelevant. Dre also mentions how he isn't someone who needs to dumb down his music for it to sell. The song overall criticises the modern day rappers and how temporary wealth goes to their heads.

Brother's keeper feat. *Pusha T*, is another masterpiece, with lines almost mimicking the flow of Jay Z's *Story of OJ*, all the while being transformative and unique in its own way, making it an overall solid track.

The tenth track on the album, *Anywhere* feat. *Snoop Dogg and the Last Artful, Dodgr*, is another brilliant track. It samples the song, *Cutie Pie* by One Way, paying homage to the 80s funk group. Snoop Dogg's verses are catchy as usual, reminiscing the days before Dre's album "The Chronic" came out and changed the way hip hop was viewed. Snoop also mentions how working on this song reminds him of G-funk, which is a genre him and Dre pioneered, showing how even the legend holds Paak in high regard.

While the album isn't anywhere near perfect, the overall direction in which Paak takes Oxnard feels like a breath of fresh air. Featuring a plethora of artists such as Kendrick Lamar, Snoop Dogg, Dr. Dre, J. Cole, Q-Tip and many more; Oxnard really is a slice of hip-hop pie that no fan of the genre can resist.

HOW TO MAKE YOUR OWN CARTOON NETWORK REBOOT

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While cleaning up your room, you might've stumbled upon a rugged cardboard box lately which had all of your drawings of wireframe cats from second grade that seem no different from Julian Marley's wig. As excruciating as it feels to deal with childhood cringe, these bony looking cats might've pulled off something all those inspirational posts from Instagram couldn't, your long-lost ambition of becoming an animator. Whatever the reason might be, you're in the right place if you want to join the wave of CalArts graduates and take part in the autopsy of another CN show that had a successful run.

First of all, since this is a reboot, your primary reference would be the original show that is allowing you to funnel your awful ideas into an already invested and dedicated fanbase. Analyse the art from the original show carefully and note down all the intriguing details. Now that that's done, pull out a big eraser, start aggressively erasing any detail that might give away the notion of depth, shading and so forth. What you should have in hand is a character that's so flat and so bland that it might fit into one of those flat icon packs on the Play Store one day. The colouring should be easy if you recall the colours you had used for fingerpainting back in kindergarten. If not, just make sure that they're bright and flashy and that they make it seem like the piece of paper you're working on had its HDR toggle turned on.

If the original show came with a story arc, you need to get rid of that as well. Instead of having dialogues that remotely make sense, fill it up with random toilet humour. After that, top it off with songs

that repeat the same word over and over at least 47 times in the small span of two minutes. Three of those in each episode and the Korean animators that you've outsourced your work to should feel relieved as they'd have to put in less effort in the process. Your series would require one episode in which all the characters move away from each other but end up reconciling by the end of the episode since they had realised how much they mean to each other through a series of flashbacks, one bland Christmas special where all the antagonists turn into good people after receiving presents from the protagonists and another predictable episode in which the main protagonist disappears for hours, makes everyone else in the show apprehensive, only to return with a hand full of tacos at the end.

After your show gets picked up by the network, what remains is the scheduling. Grab a piece of paper and then draw a blank timetable. Like I mentioned earlier, it's highly recommended that you stay in touch with the basics of fingerpainting as it would be used in many aspects of show, the scheduling being one of them. Now close your eyes, dip your hand into a paint bucket and start smudging the piece of paper sporadically. Stop when you have covered 90% of the page.

If everything else gets executed flawlessly, your show is expected to reach its audience. That is, 10-year-old kids and 10-year-old kids only since big guys never watch cartoons unless their 10-year-old cousin pesters them over and over to watch something (anything that moves on these cartoon channels) with them. Congratulations, you have successfully murdered another show.

